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## Cezanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art

*Richard Shiff*

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# CÉZANNE

## and the End of Impressionism

*A Study of the Theory, Technique,  
and Critical Evaluation of Modern Art*

**Richard Shiff**



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**Richard Shiff : Cezanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art** before purchasing it in order to gage whether or not it would be worth my time, and all praised Cezanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art:

0 of 0 people found the following review helpful. Five Stars  
By Jacob Arnon  
Shiff's study of the epistemology of Impressionism is extremely insightful. I learned a lot from it.  
0 of 0 people found the following review helpful. Five Stars  
By WWonderful  
and thorough analysis on the most difficult painter, Paul Cezanne by historian, Richard Shiff. Highly recommended.  
20 of 22 people found the following review helpful. you've never known cezanne...and you never will.  
By nkb  
The title of my review may cause you to think that I didn't like this book...on the contrary, Shiff provides such a sophisticated argument about evolution of Cezanne's painting through his development of the concepts "maker and finder". Maker is the artist that "discovers" a style and develops that style in his/her work. Finder is the artist looking for a style. (Obviously an incredibly reductive summary of the two terms). Shiff compellingly argues that Cezanne exists as both maker and finder. This book isn't a quick read...but anyone attempting to tackle such a complex artist as Cezanne, couldn't possibly write a simple, one-dimensional book. I will be using this book in my impressionism class this winter. Hats off to Professor Shiff...I've never seen anything better written on Cezanne.

Drawing on a broad foundation in the history of nineteenth-century French art, Richard Shiff offers an innovative interpretation of Cezanne's painting. He shows how Cezanne's style met the emerging criteria of a "technique of originality" and how it satisfied critics sympathetic to symbolism as well as to impressionism. Expanding his study of the interaction of Cezanne and his critics, Shiff considers the problem of modern art in general. He locates the core of modernism in a dialectic of making (technique) and finding (originality). Ultimately, Shiff provides not only clarifying accounts of impressionism and symbolism but of a modern classicism as well.